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## CORRESPONDENCE

3. The consolidation of the scheme into one only for the entire kingdom.

4. Sufficient monetary aid to meet the advancing requirements of the times.

The political heads have never had the advice of those who are practically acquainted with the work of Art teaching. Their ears are always open to the fads of 'pictorial' and 'craft' cranks. If they want advice on Elementary Education they do not fly to Marie Corelli, Hall Caine, Robert Barr, Conan Doyle, Mark Twain, or even the Poet Laureate. The fact of their making a craftsman, pure and simple, head of the Training College for Art Teachers shows their grasp of the situation. Nevertheless they should be open to common sense if it is offered them.

Since the retirement of Director Armstrong, the control of Art Masters is exerted by officials who have no experience of the practical working of Art.

More is required than a dabbling with Art crafts. The Art Schools will soon be called upon to supply a large Art element indispensable to British manufacturers if they are to hold their own in the coming industrial battle.

The importance of consolidation (for the sake of maintaining a high standard alone) is obvious.

Sufficient subsidies are indispensable. It is undeniable that they are now far from sufficient.

This is the programme I offer, and if it is accepted, myself and many others will join the Society, and help in preparing the nation to avoid the 'Commercial Sedan,' which a well-known politician prophesies as coming upon us.

BRITON.

To the Editor of THE ARTIST:

Sir,—One of the 'Council' has sent a pretty and interesting essay on the movements and sittings of his Council, the chief fruit seeming to be 'signs of an opposition.' If this is the only mouse evolved after such excessive labour, its colour and loneliness do not delight me.

No, Sir! what I would desire to see as the fruit of the Council's labours would be fair grants to Art as compared with Science.

How is it that a boy or girl of thirteen or fourteen in a so-called School of Science (where most of the work is of the most elementary and puerile nature) can earn for the School £5 and upwards, whilst one under similar conditions in a School of Art can obtain no more than 15s.?

Let the Council remedy this, and Art Teachers may be enabled to command better salaries than the miserable pittances many now (and soon all will) have to be content with.

It should not take seven hours to decide what to do about an injustice like this.

MORE THAN ANXIOUS ART MASTER.

To the Editor of THE ARTIST:

Dear Sir,—Your anonymous correspondent, 'An Anxious Art Master,' concludes his letter in your May number by saying, 'Perhaps I am wrong, and action is being taken.' He will be relieved to learn that he is wrong, and that action has been taken. If he be a member of the Society of Art Masters, he has the necessary information in his possession; if not, I do not see what he has to do with its affairs.

May I add that it occasions some surprise to find that you, Sir, 'cordially endorse' your correspondent's *ex parte* statement.

Yours faithfully,

FRANCIS FORD.

[The above arrived too late for insertion in our last number.—ED.]

## QUERIES AND REPLIES

REPLY TO C.B.—A correspondent informs us that drawing and painting classes are held on Saturday afternoons at the 'Ladies' Art Studio,' 59, Newington Green, N. Fees 15s. per term. But there are other classes, particulars of which you would get by writing for prospectuses of the schools advertising in the columns of THE ARTIST.

REPLY TO AMATEUR.—The full information you ask for would take more of our space than we could spare. You will find useful lists of the palettes of well-known painters in 'Sketching from Nature,' by Tristram Ellis, and Collier's 'Manual of Oil Painting,' published by Cassell & Co.

REPLY TO M.V.J.—(1) At Lechertier Barbe & Co.'s, Glasshouse Street, W., or Cornelissen's, Great Queen Street, Long Acre; (2) Le Brun's 'Passions' is a work occasionally found at second-hand booksellers'. Rimell, of Oxford Street, would be likely to have it. A correspondent, however, informs us that he has a copy he is willing to sell to you. His name and address are Mr. Vernon Howard, Lindis House, Dudley Road, Grantham, Lincs.

REPLY TO ENQUIRER.—There are none quite similar in style. The one you mention is very good. Others are 'Oesterreichisches Museum für Kunst und Industrie,' and 'Magyar Iparműsézet'. Any good bookseller can procure them for you.

REPLY TO K.F.—None that we know of. Some picture dealers in the large provincial towns might receive them.

REPLY TO M.F.—In our own columns you will from time to time find such advertisements.

REPLY TO M.J.—See Mr. Lenfestey's advertisement, which appears in our columns.

REPLY TO B.A.—Yes. There is an easel of the kind you ask for supplied by Mr. Englefield, of Gloucester School of Art. He would send you full particulars on application.

QUERY No. 107.—Will one of your readers tell me what is the best kind of wood to use for beginning the study of wood carving? also where I can get the necessary tools?—E.R.

QUERY No. 108.—Would someone kindly tell me where I can obtain a Wigzell water-colour drawing board?—NEMO.

QUERY No. 109.—Can you help me to some particulars about a portrait-painter named Dobson of the last century? Can you recommend any expert who would be able to say whether an old portrait I have is by him or not?—W.H.P.

QUERY No. 110.—Could you kindly tell me whether there is any gallery that will take copies from the Old Masters, or which is the best way of disposing of such?—A.A.

QUERY No. 111.—Will you please give in your first issue the palette of Thomas S. Cooper, R.A., in both oil and water colours?—STUDENT.

QUERY No. 112.—Kindly tell me the name of the painter who was termed the 'French Raffaelle.' C.H.

QUERY No. 113.—Where can I get the best paper for pastel work?—E.R.

QUERY No. 114.—Can you explain to me the story forming the subject of Derwent Wood's 'Dante' in this year's Royal Academy?—J.A.T.